eMpTy Times

#7 FREE

INSIDE:

Dr. Lexis

The TOUR DE FARCE story

eMpTy News

and more

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eMpTy News

Hi, 1000 of this will be printed, most of which will find their way into the Tour De Farce III LP as its insert (MT-063). By the way, hope you like the record! Its finally out! Took forever. Already been getting lots of advance orders.....Russ Spiegel LP (MT-054) out and getting good reviews so far. Hes got no new recording plans as of this writing, but he now lives in the Frankfurt area and has been playing out live quite a bit recently..... S.A.D LP (MT-056) is now sold out.....Two new EPs will be out about the time you read this. One is from None Of Your Business, Nuernbergs premier HC band, all of whom by the way are soldiers. Anyway, the EP is recorded live and is a split release with Florian's Herbe Scherbe Records. Its MT-066. The second EP is from the Hungarian band Aurora. Its MT-069 and is 5 tracks of very spirited punk music. They will be playing in W Germany soon, and are worth checking out. By the way, we hope to secure interviews with both bands for upcoming issues of eMpTy Times..... Something To Burn will be doing a show in March with LAs Leaving Trains. Live reviews have been very favorable lately, and the band hopes to start work recording their LP in April, although no release date has yet been set. They have also recently began rehearsing in their new practice room, which they share with PCR and Kopfschmerztablette.....There is still talk of the someday to be released Thumper/Zyniker split release. We're working on it. Honest..... Not much news in the sampler scene with us except the already mentioned Tour De Farce III LP. Parts 3 and 4 of Gears=Sex have been released, with part 5 on the way.Gears 3 is MT-058, 4 is MT-059, and 5 is MT-070.....Ralf's "Eine Lebensform Stirbt" EP is about sold out. Special thanks to Malibu for being so enthusiastic about it. Ralf's new tape "The Invisible Men" is out. He is still working on the LP, and judging by the songs so far completed for it, it is going to be exceptional.....The Derelicts EP (MT-064) is sold out over here..... Doc Wor Mirran news: I guess the most exciting news is the release of the first Doc Wor Mirran LP, "Severe Pig", which out now and is a split release with RRRecords in the USA. I'm happy to report that the entire US pressing of 250 copies sold out in one day. Its doing almost as well here, and is already almost sold out. Very favorable reviews so far. Its MT-061..... A new cassette, the first in awhile, will be released soon, called "Overtly Groin" MT-060. Its a C-50 and is much more ambient than past releases.....Yet another new Doc Wor Mirran release is now out. Its MT-067 and is called "Employment Kills the Bird of Pure Thought". Its the worlds first reel to reel only release, and comes in an envelope. It plays at any speed in either direction. Itll be interesting to see the reviews it gets.....In other release news, a 7" called "Acoustic Penis Convention" should be released on Herbe Scherbe Records soon. Its got 4 rocking tracks that are the most hard-rock DWM has ever recorded. Its good stuff, and will have the usual DWM style booklet of poetry and graphics..... Doc Wor Mirran still working on other projects, will keep you all up to date as they happen. By the way, anyone want to release the Save The Fish LP?.....DWM has appeared on a few samplers lately. Motop LP is still not out, due mainly to some copyright problems, but should be out soon. DWM will also have a previousely released track (from Transistors & Chips LP) come out on an LP in Holland, but I cant write the title as its in Russian lettering. Also, a track will be out on an all german sampler tape out on Harsh Reality from the states. Check it out, its a good label. Finally, look for a rocking track to be on the Tour De Farce III Lp.....Finally, we would like to welcome our newest DWM collaborator, Asmus Tietchens, to the DWM fold. Keep an eye out for releases featuring some of his inspiring work..... Now I want to talk a bit about work. I know this isnt really news, but it does relate directly to eMpTy, so I think its worth talking about. You see, Donna and I have been wracking our brains in the last few years trying to think of ways to live without being a slave to a fucking job. We were given the opportunity to buy a small shop next to our mini record store (which will open soon!), and we jumped on it. We are now at the point where we can live off it. Its sort of a dream come true, being self employed, and yet its scary. In terms of eMpTy, it will likely require that the label become more efficient and "profitable" to keep going at the rate we are now going. I just won't have the funds to keep putting into new projects out of my own pocket. I think the result will be a more streamlined label, getting orders and correspondance out faster due to me having more free time, but a slower release schedule due to less money being put into it. Maybe we'll go back to doing more cassettes. But don't worry, we will always be around. Maybe one or two of our newest LPs will be a little popular, and will bring in enough cash to put out a few more. By the way, please check out Ralfs column on the last page. Its really coincidence that it is printed as I become self employed, but I totally agree with him, and couln't have said it better myself. I also want to thank John Trubee, who has some very good ideas concerning the evils of employment. Got to run, till next time, Joe.

THE TOUR DE FARCE STORY

Greetings. Your friendly folks at eMpTy Records here. As our "Tour De Farce" LP has just been released, I thought it might be a good idea and a bit fun to look at what went into compiling the three Tour De Farce volumes, as well as take a brief look at the world underground music scene. For those of you that are not familiar with our Tour De Farce series, lets just say that it is our attempt to help out as many bands as possible from as many countries as possible, with an emphasis on releasing tracks from bands in third world and/or politically oppressed countries. I'm not trying to blow our own horn, but one of the motivating factors in putting out the Tour De Farce series is to make very diverse and interesting samplers in a sea of otherwise boring and totally unimaginative samplers. I don't want to get specific, but I really can't think of a good sampler thats come out in the last several years. I go into the shops, constantly seeing all these new titles, sometimes I even buy one, but they all sound the same, many of them even having the same bands. It is much too predictable. So with all this in mind, eMpTy Records attempts to make these samplers as interesting as possible. Sure, alot of the sound quality sucks, but what the hell do you expect from a band from Columbia? If it doesn't meet your requirements for sound quality, or speed, or thrashability, or any other ultimately meaningless requirement, then fuck off and buy one of the millions of boring, homogenized samplers out there, they were made by people like you just for people like you. Those of you that want to know whats happening in Thailand, or Singapore, well, this was made for you.

As explained in the forward to the book that comes with the Tour DeFarce II tape, this project first started out as just another sampler tape project. Soon after I saw a copy of the ROIR "World Class Punk" tape, and decided to try and get more countries represented than that tape had, and we succeeded, by having 34 countries on it as opposed to the 25 ROIR had. It took so long to complete (2½ years), that in the meantime, we decided to put 6 of the better tracks we had aquired out as a 7"EP, which resulted in Tour De Farce 1, which is now sold out. So when the tape was nearing completion, it was thus titled "Tour De Farce II". It is still available.

Soon after the release of Tour De Farce II, we recieved yet more tracks from countries that were not yet represented on #s I or II, and so decided to work on an LP, which has finally now just been released. I suppose if we continue to dig up new bands from yet more countries, we will continue releasing more volumes in this series.

Tour De Farce I (7" EP)

Guerrilla Urbana (Peru)
Doc Wor Mirran (W. Germany)
Buld (Denmark)
Guerrilla Urbana (Canary Islands)
No Lip (Japan)
Armatrak (New Zealand)

Tour De Farce II (C-90 Cassette w/ 104 page book)

Dom Dar (Sweden)
Stupids (UK)
Escorbuto Cronico (Canary Is.)
Vicious Circle (Australia)
Guerrilla Urbana (Peru)
Armatrak (New Zealand)
Extrem (Austria)
Virus 27 (Brazil)
Vortex (Belgium)
Ehnix (Switzerland)
Rejestracja (Poland)
Bu Kollegas (Turkey)
S.H. Draumur (Iceland)
Paranoia (E. Germany)
Adiexodo (Greece)
BMM (Norway)
Mama Bubo (Czechoslavakia)
Pin Prick (France)
Padot Na Vizantia (Yugoslavia)
Ultra-punk (Columbia)
Wretched (Italy)
Defectors Of KGB (USA)
Guerrilla Urbana (Canary Is.)
Anti Scrunti Faction (USA)
No Lip (Japan)
Crise Total (Portugal)
Die Trottel (Hungary)
Breakouts (USA)
Massacre (Finland)
Gruftrosen (Austria)
Bloedbad (Holland)
Inferno (W. Germany)
GRB (Spain)
Dezerter (Poland)
Red Tide (Canada)
Subhumans (UK)
Catholic Guilt (Ireland)
Thumper (USA)
Powerage (S. Africa)
War Of Destruction (Denm.)
Solucion Mortal (Mexico)

Tour De Farce III (LP)

Side 1

Dead Ends (Philipines)
Colera (Brazil
Crise Total (Portugal)
NO (Columbia)
Wampaku Junkies (Japan)
Catholic Guilt (Ireland)
Pentagram (Chile)
Attoxxico (Mexico)
Opposition Party (Singapore)
Wretched (Italy)
SS-20 (France)
Ataque Frontal (Peru)
Blackbird (Hong Kong)
Rejestracja (Poland)

Side 2

Zaga Box (Finland)
Precedens (Czechoslavakia)
Ralf Lexis (W. Germany)
S.H. Draumur (Iceland)
Doc Wor Mirran (USA)
Jean Conflict (Israel)
The Apostles (UK)
Grajdanskaya Oborona (USSR)
L'Attentat (E. Germany)
Dok Punk Rock (Thailand)

At this point, I would like to thank once again Luk Haas, who, during his travels collected many of the bands on this LP.

As Mykel Board once said, there is virtually no country in the world that doesn't have some sort of underground scene. The problem though, is finding it, especially if you can't travel there yourself, and once you've found it, to get it out to the people that want to hear it. This brings me to my biggest gripe about the underground/punk/indie scene of today, DISTRIBUTION. I can't think of any label that hasn't had some problem with distribution. I find it extremely sad, that after 2 years of digging up this stuff, having it sent thousands of miles and then released, I can't get it into the shops less than a mile from here. I don't want to name any names at this point, but lets just say the initial response to this project from the Germany's major indie distributors was less than enthusiastic. I don't even want to touch upon the sorry state of the American distributions. Maybe now that its out, they will seem more interested, we'll see. Anyway, the distributors aren't entirely to blame, as they only supply the records that people want to hear, and since the average punker is only interested in those boring sounding homogenized samplers, you can see why the distributors stock those in abundance and don't show much interest in this. Looking at this sort of situation as a whole, it occurs to one that the indie scene is turning into a smaller version of the bleak major label scene, but this is really a whole other story.

So, after doing all this work on these samplers, I think I've developed a bit of of an outlook, if not an outright opinion, on the world punk, or rather, underground scene. Surprisingly, many of the poorer nations of the world have relatively healthy scenes. Some of the more active scenes can be found in: Peru, Malaysia, Hong Kong and Chile. How much punks in the more developed nations know about these scenes often depends on whether or not someone in those countries takes the time and effort to regularly write scene reports or letters to mags like MRR and other well-known zines. Many countries have well-developed scenes, but are virtually unknown to us and almost impossible to contact, as these scenes have either not been exposed to contacts here or no one there bothers to write. In some cases, it takes foreigners travelling to these countries that later then write about the scenes, to give that scene the exposure they deserve. How many of us would even know about the Thailand scene if Luk did not report on it so faithfully. I didn't know that in India a sampler LP was released of their local scene. There are also scenes in Venezuela, Israel, and Luxembourg, but how many of us know anything at all about them?

It is somewhat true that trends in the scene (ie. straight edge, crossover or whatever) do take a little longer to catch on in the more isolated countries, that is of course understandable, but I do think that when they do get involved in the scene, they are more committed to it. In both Chile and Malaysia, speedcore, or metalcore, or whatever you want to call it, is now very popular, but seems to be of little interest to the scene in Philippines.

I guess the thing that keeps me so interested in the scenes of these countries, while the scenes here in West Germany and the States are dull to me now, is that it appears that the bands/people there are much more committed to their scene. Face it, here in our "civilized countries", so many faces come and go, at an alarming rate. So many people are punk today, skinhead tomorrow, deathrocker the day after, and then disappear totally the day after that. We've all seen that happen. I guess that it is more or less a "safe" thing for us bored suburbanites to get into this scene, knowing we can usually always go back to mommy, that we take it for granted. In the more oppressed, poorer countries of the world, just being a punk or playing in a punk band can mean prison sentences if you're caught. Be sure that in Czechoslovakia, the average punker there has much more to lose if caught, I'm sure to stick with it he would have to take it very seriously. In alot of those countries just being different is a threat to their very often very unstable government, and the slightest popular movement is seen as a real threat to their delicate government. Here, most punk, and about all metal, is not really a threat to anything. Sure, there are the local angry mother groups that think listening to Ozzy will make you want to commit suicide, but I think most government officials realize that this music (and the drugs that often are a part of this music) basically keeps kids interested in something else besides overthrowing the government, and besides, it sure does bring in alot of tax dollars.

I guess this is the reason that I just don't believe many US bands anymore when they sing about oppression and injustice, especially when most will gladly pay a hundred dollars for an imported paid of "Doc Martens". I remember seeing the great Brazilian band Colera play in Hanau, and they just seemed so much more committed, sincere to their ideas. It was like watching cultural guerrilla warfare, and I left very much impressed by them. I'm of course very happy that they submitted a track for the Tour De Farce III sampler.

So what does the future hold for the world indie/punk/underground scene? Well, I think we will see ever more indie bands in our developed countries selling out to fads as various new music trends come into their brief existence, we'll see the usual people coming and going from the scene, and maybe, with the ever expanding technology and communications fields opening up in the third world, and the warming of the east, we might even start hearing more from our brothers and sisters in those lands, and maybe even a few of us will put some faith in them and try to give them a chance to express themselves in print, tape, vinyl, or digitally.

Sorry if this was all too negative. I tend to get this way when confronted by so many apathetic people. I know that many hardworking people here certainly don't fall victim to the generalities outlined above. Something good will probably happen now and I'll regret being so negative. Anyway, hope you enjoy the record and we're always interested in your responses, ideas and/or suggestions. Now, for some graphics and contact addresses for the bands so gracious to appear on this installment of "Tour De Farce". Thanks, joe.

DEAD ENDS
AL DIMALANTA (Guitar/Vocals)
ROWEN PASCUAL (Drums)
JAY DIMALANTA (Bass)

For more information regarding Dead Ends or the Philippine scene in general, contact:
Artur Bandalan
2288 Int. 25 Leveriza St.
Malate, MLA. 2801
Philippines

Svart hvítur draumur
Gunni-vocals, bass
Steini-guitar
Haukur-drums.

E-11.
Skerdantónlist
ÁLFHÓLSVEGUR 30 A
200 KÓPAVOGUR
ICELAND

VAL (BASS) REDSON (GUITAR & VOCALS) PIERRE (DRUMS)

PENTAGRAM
P.O. Box 1895
SANTIAGO
CHILE

Pentagram 7
available from:
Chainsaw Murder Rec.
Jn der Schwerzi 30
8617 Mönchaltorf
Switzerland.

Tägä Box

Laulu Helena Lampi
Kitarat Jakke Junttila
Basso Ari Jaatinen
Rummut Timppa Leinonen

Äänitys: SOUND CITY STUDIO /Ari Vaahtera 27.4.1986 LAHTI

Hiljaiset Levyt HIKS -001
HILJAINEN KULTTUURIYHDISTYS
PL 211, 33201 TAMPERE

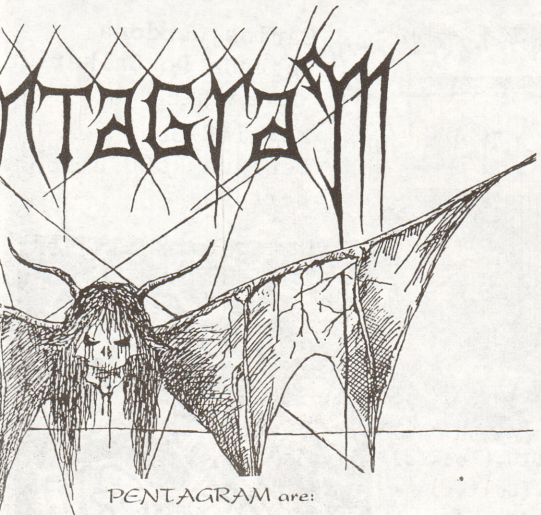
JEAN CONFLICT

Jean Conflict can be contacted through:
Eli Talgam
Neve Yaakov 421/15
P.O.Box 27446
Jerusalem, Israel

The Xpe
Box 4,
136 Kings
Hackney,
London,

ATOXXXICO

Dylan was never in verbal Abuse!



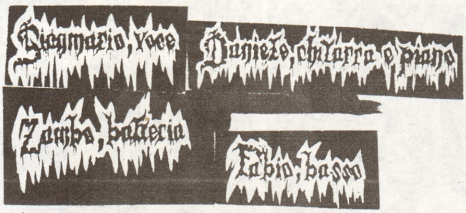
PENTAGRAM are:

Behemoth – vocals, lead guitar, bass

Azazel – guitar

Eurynomos – drums

"EP



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THE APOSTLES

"Can the world really be as sad as it seems?"

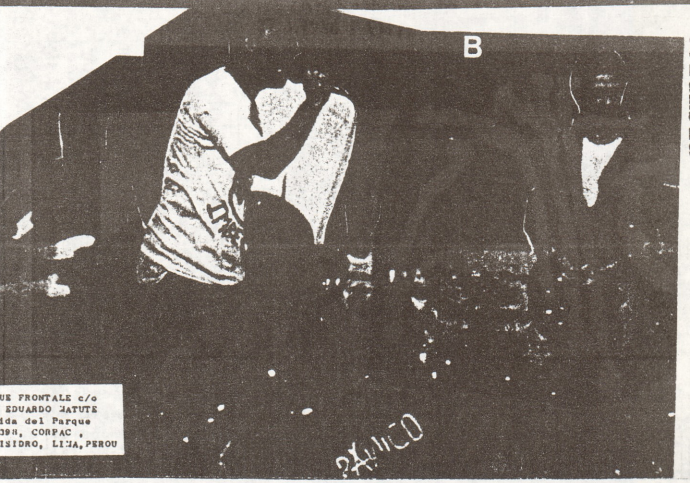
8

Andy Martin - vocals
Sean Stokes - lead & rhythm guitar
Dave Fanning - bass guitar
Colin Murrell - drums
Recorded at Redchurch Studio in March 1987. Produced by Andy Martin. Dedicated with respect to Pete Bynghall.

postles,
Mainland High Street,
F.8.

Information regarding Grajdanskaya Oborona as well as other Russian punk bands is avialable from:
Association Janus
c/o Mintz - Tchovkaev
18 Rue Des Rigoles
75020 Paris
FRANCE

ATAQUE FRONTAL



UE FRONTALE c/o
EDUARDO BATUTE
ida del Parque
09H, COMPAC ,
ISIDRO, LIMA, PEROU

NØ (Colombia-Medellin)

NØ is: Yo: drums
J.J.: Bass
Fercho: Guitar
Elkin: Vocals

NØ:
Sergio I. Macias M
Apartado Aereo 9420
Medellin
Columbia

IF YOU WANT TO CONTACT "CRISE TOTAL", WRITE

Carlos Cardona
Estrada Do Calhariz
De Benfica
No. 148-3Dto
Benfica 1500 Lisboa
Portugal

MANOLO-(Vocals)
RUI-(Guitar)
PJO-(Bass)
JOAO-(Drums)

contact

THE 腕 Junki ⊖s!

c/o Ochiai
1-20-31ASAGAYA MINAMI
SUGINAMI-KU TOKYO-TO
JAPAN

Dr. Vo. MAKOTO
(ARASAN)

G. Vo. TARUI
(TARUCHAN)

Vo, Ba. HIDESATO
(OTCHY)

Paul Lee
84 Maidstone Road
2/f Kowloon Hong Kong

MANIFESTO
Blackbird
黑鳥

"SET THE CUCKOO-BIRD FREE"
(Raimond, Spiegel, Pawlak)

J.Raimond - Bass, Guitar, Graphics
T.T.ThrongoMob - Guitar
D. Pawlak - Words
B.H.Worrick - Vocals
F. Niemand - Drums

Any similarities between these guys and monster augt those of Cain + Abel, are entirely coincidental

Write to DWM c/o eMpTy Records

DOC WOR MIRRAN

SSEU

contacts

ERIC LAFFORGUE
4,Rue E.Humbert Guitard
31500 TOULOUSE
FRANCE

ZIP:Cht;Gtr
PILULE:Gtr;Cht
FORIN:BaSSe
SEBAS:Batterie

PRECEDENS

For more information regarding Precedens or the Czechoslavakian underground music scene, write: Rodolfo Protti c/o Olde Europa Cafe, Via del Maglio 8/c, 33170 Pordenone, Italy

Ralf Lexis
Contact:
c/o JULIUS MEINL
AM GRABEN

21/05/85 KA.5

or:

P000306	GÖSSER
GETR	8.10
P000306	GÖSSER
GETR	8.10
SUMM	16.20
GES.	16.20
BAR	20.00
RÜCK	3.80

0515A000 15:51
BESTEN DANK

MUSICK REVIEWS

PCR - Myths Of Seduction And Betrayal Cassette

(Harsh Reality Music, P.O. Box 241661, Memphis TN, 38124-1661, USA)
If there ever was a band that could be labeled "Melodic Industrial", this would have to be it. Where so many other bands become tedious and boring with their endless atonality, PCR have a knack for keeping your interest. They seem to know when to end a song. My only complaint is the abscence of Adrien on guitar, but happily has now returned from vacation and is again recording with the band.

BESTATTUNGS INSTITUT Cassette

(Clockwork Tapes, Gleissnerplatz 3, 8500 Nurnberg, West Germany)
Bestattungs Institut is the experimental/industrial project of Siegmar Fricke, who also produces more pop influenced songs under his own name. This tape contains long, meditative pieces that sort of swish in and around your brain. Nice photocopied cover with red ink. Released on Nurnbergs newest experimental label, and worthy of your support.

PSYCLONES - Son Ov Cultleader Cassette

(Sound Of Pig Music, 28 Bellingham Lane, Great Nexk, N.Y. 11023, USA)
More industrial-rock from the Psyclones. If you are already familiar with their sound, this won't surprise you much. As usual, its improvised pieces containing some interesting developements, with their ever present Rolland CR-78 drum-machine real high in the mix. If you are like me, and don't have much money to spend on music, this might be one of the few Psyclones tapes to get, as its on SOP music, who will trade with you, whereas the Psyclones themselves and their label Ladd-Frith won't, which I find very unfortunate and which I must admit does dampen my enthusiasm a bit for their music.

THE HUBCAPS - In The Heat Of The Night/Lets Go, Lets Go, Lets Go Single

(TSMB Records, P.O. Box 1040, Dover, DE 19903, USA)
Ever since we started having our newsletter listed regularly in Fact Sheet Five, we've gotten on all sorts of strange mailing lists, and I guess thats why we ended up getting this. Basically, this consists of a 7" record with two songs, no cover, and a stapled bunch of papers with reviews and hype about the band. More or less your usual promo package type of thing, which are usually boring to read unless they are a local band you like. Just the way that this is presented reminds me why I don't like major labels and indie labels that act like major labels. From reading the hype sheets, one realizes that this band is trying to get signed to a big label, and that CBS records have shown interest. My question is, is this supposed to make me take them more seriousely? Seeing as 99% of all the stuff CBS puts out is absolute commercial do-do, saying that is more likely to make me hate them without even putting the record on. Listen guys, to be fair, the music on this disc is not bad for what it is, just work on putting some more into the project as a whole, maybe with a nice cover and some inserts that are a bit more personal. If you would quit trying so hard to be noticed and instead concentrated on letting a little more of your individual character as a band show through, I think everyone will take it a bit more seriousely,

BIG CITY ORCHESTRA - Massacre Again Cassette

(Tonspur Tapes, Eskilstunastr. 8, 8520 Erlangen, West Germany)
Yet another new release from this extremely prolific bunch, this time on one of our local labels, Tonspur. I've recieved their lists for some time, but hadn't really heard much of their music, which, judging by this tape, is surprisingly good. Parts are harsh in the classic industrial vein, other parts are more quiet, almost melodic in a classically electronic way. I think I will find myself trying to search out some of their other stuff now, including a tape only release on Ralph Records (!).

MENTAL ANGUISH/PCR - Split Cassette

(Clockwork Tapes, Gleissnerplatz 3, 8500 Nurnberg 50, West Germany)
Seeing as Michael has put out so many new tapes on his fledgling label, thought it would be nice to review another one. This is a split tape, with each band getting one side. I'm not sure where Mental Anguish are from (no addresses for the bands listed), but PCR, as noted before, is Nurnbergs premier live industrial/experimental band. The Mental Anguish side was very quiet, minimal and long. PCR are a little more interesting, but a bit different than what they usually produce, being much more minimal than before. Not my favorite of theirs but still worth checking out.

THE HATERS - Wind Licked Dirt LP

(RRRecords, 151 Paige Street, Lowell Ma, 01852, USA)

An interesting concept, as are most Haters releases. This record is played by rubbing dirt on it, which is included in the bag with the record. The record itself has no grooves on it at all. It's fun really, absurd to the point where it made me order it. I don't know how long it will be available, as I believe its limited to 200 copies, and ron's stuff tends to sell out quickly.

COIL - Horserotorvator CD

(no address)

To tell you the truth, the few tracks I had heard from Coil before sounded to me like rather bland industrial music, which is why this was such a surprise. It's musically really good. The instruments are all played well, with some vocals, and its all recorded well, yet still very experimental in its composition and arrangement. I'm not sure if this is available as a record or not, but its certainly worth getting if you are into adventerous stuff. I believe Jim Thirwell/Clint Ruin/Feoutus had something to do with the production of this.

DE FABRIEK - Fabretsinika 7"EP

(de Fabriek, PO Box 1135, 8001 BC Zwolle, Netherlands)

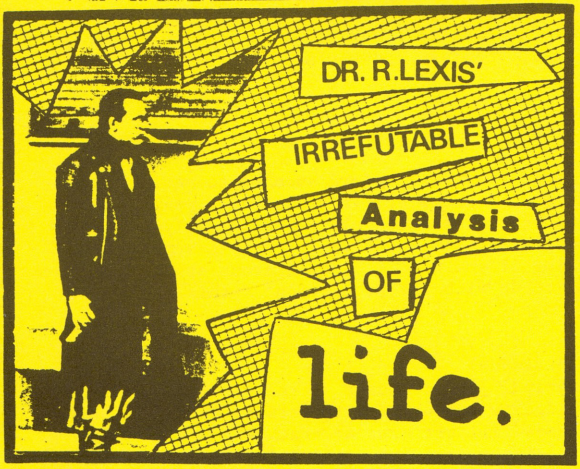
Very impressive. The packaging for this is amazing. It includes a 7" record packaged in a Pizza box, with a metal-film cover. Also included is a booklet with lots of collages, and little baggies containing all sorts of substances, illicit ones at that. The music is equally impressive, a stew of found sounds, all intermixed and overlapping, including some exotic instruments and vocals, some with effects. I'm not sure about the price, but definately worth ordering.

DOK PUNK ROCK

For more information regarding the Thailand punk scene, contact: Luk Haas, 28 Rue De Soultz, 67 100 Strassbourg, France

The address of OPPOSITION PARTY is:

FRANCIS FRIGHTFUL
BLOCK 25, TOA PAYOH EAST
03-104
SINGAPORE 1231
SINGAPORE



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@utonomous Images is the graphics side to BBP Records. We are now willing and fully interested in doing other work than just for BBP Records. So if you are a Fanzine, Record Label, Band or cassette label and want good artwork for your next release please do get in contact. Work is done on a cost only basis.
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By Ralf Lexis

Today I'd like to share some thoughts about working. When I was still in school I never had any concrete idea of what I could become later. The only thing I was sure about was that I always wanted to be my own boss. Well, I left school at 17 and became a fucking clerk in a hardware store, from 9.00 am to 6.30 pm. I came home and switched the TV on immediately and when I didn't, I went out and got drunk, or both. The thing was: in Germany you have to (more or less) "learn" a job when you're out of school and this learning-phase lasts 3 years. If you don't do this you would have to right away go into the Army (or do civil-service, which I do now). All the three years (even if the job wasn't sooo bad), I was sure I wouldn't do this very much longer, because all the older people there really pissed me off. They were so much into what they were doing and I became very afraid that I was going to be the same when I did it long enough, because I just accept it because I'm used to it (how do you think all the "revolutionary" youth become boring old farts after 5-10 years of work already??). I always had to concentrate not to make mistakes, I had to be friendly to people even when I thought I would rather like to kill them!!Every one or two years they pay you one or two hundred marks more and after 10 years you might become a bit "higher" person and get more responsibility. Do you really want to be a boss making DM 6000 marks a month but without any freetime? Do you want to be an ass-kisser for more than 10 years and always still have another boss over you? Doesn't matter how far you get, there'll always be a person higher than you. Your company owns you and rapes you all day long.

I'm working in a kitchen now and believe me, it's hard work. Plus, it's so stupid that I could do it while sleeping. But guess what? That's what I like about it most! When I get there drunk, nobody gives a shit. When I don't get there at all, or come in late, nobody gives a shit. Because I'm the last person in the row, no responsibility, to stress. And when I leave at 2.30 I've already forgotten what we cooked today, because this work is monotone enough to leave me alone. So the rest of the day I have time to work on my music and help on the label. Yeah, I have time now and for me free-time is much more valuable than DM 6000 marks or a Mercedes. The bigger someones house is, the less he's doing in it. What do I need to drink Champagne for when I can get drunk on beer too. What kind of freedom does a Rolex give me? What kind of freedome is a 3 week vacation only once a year? Don't get me wrong, I don't mind HAVING MONEY! If I could make a lot of money with what I do NOW, then fine. But I really feel pissed if I have to get the money with what someone else wants me to do. I wouldn't mind being able to live from eMpTy Records as long as it's a label that puts out whatever it wants and not what any fucking people want. And because I'm sure that eMpTy Records will always be a good label, I want to concentrate the energy I have on it and not on any stupid fuck-job for someone else just to feel "safe". I always want to have jobs that I can change anytime, and not be dependent on. I don't wanna waste my qualifications (which I even have somewhere) for a company if I could make my own money with them.

As long as I have a place to stay, something to eat and my music, I'm not gonna compromise anymore.
Ralf.